

**THE**  
**ALEXANDER THOMSON SOCIETY**  
**NEWSLETTER**

**Issue N° 34 March 2004**

**CONTENTS**

**INTRODUCTION** Page 2  
from our Chairman  
Kenneth Burns

**ARTICLE** Page 3  
**The Flaxman Rooms**  
by Heather Dawn  
Beattie

**ARTICLE** Page 10  
**Thomson and Soane**  
by Professor  
Gavin Stamp

**VALETE** Page 13  
by Professor  
Gavin Stamp

**CASE NOTES** Page 14

**WINTER LECTURES**  
Page 16

**SGM Minutes** Page 17

**13th AGM** Page 18  
**Draft Minutes**



This photograph of Busby House taken by Annan shows the house with a fancy Victorian conservatory abutting the circular bay added by Thomson; the date is unfortunately not recorded. It is one of several prints of Annan photographs of Thomson's buildings acquired by the distinguished American historian, Henry-Russell Hitchcock, who was, of course, a great admirer of his work. Indeed, we are in Hitchcock's debt not least because in 1936 he commissioned the Annan firm to take photographs of the Queen's Park Church and these now provide one of the few records of the appearance of its extraordinary interior. Hitchcock's photographs, along with his papers, are now preserved at the Avery Library at Columbia University, New York.

Just a note of background information about myself for those who may not know me.

I was born and grew up on the island of Lewis and have lived in the West End of Glasgow for nearly twenty five years - arriving as an enthusiastic young student at the Glasgow School of Art thus fulfilling a long held ambition. The art school was the best in Scotland and of course Glasgow was the biggest and best city in Scotland. Prior to my arrival I had immersed myself in as much information about the city as I could find and I galvanised my love of the place by strolling the streets and studying the buildings. It remains a place of veiled beauty and visual surprises, often hidden beneath the stains of century old grime. Its delights are certainly not presented on an urban platter. I have always been inspired by its architectural gems and the streets and buildings feature in many of my paintings.

However Glasgow is more than a backdrop of architecture, and though I bristled with excitement at its wealth of architectural legacy I shuddered with horror at the lack of widespread regard for such heritage. Not really someone to take things lying down I had to get involved in any way I could to conserve and protect this heritage. Soon after my arrival in the city I joined the New Glasgow Society, the oldest and leading civic amenity society in the city, volunteering to check planning applications case work and gaining experience at Planning Inquiries.

I became the Chair of the New Glasgow Society from 1988 ( UK Garden Festival City) to 1990 ( European Capital of Culture ). The city was changing as were attitudes to its culture and heritage. When I stood down after my two year stint as Chair the New Glasgow Society presented me with a place at the 'Glasgow's European Architecture' Conference mounted by the Strathclyde group of the Architectural Heritage Society Scotland in the summer of 1990. There was much emphasis of Thomson related buildings and the conference culminated in a coach tour of Thomson buildings in Glasgow. Sitting next to me was Gavin Stamp, newly arrived in Glasgow to take up a post at the Mackintosh School of Architecture. I listened and watched as he delighted in the city and its riches of architecture and discovered an individual who was as enthusiastic about Glasgow's Victorian architecture as I was. By the end of the tour, he was fascinated by Alexander Thomson and dismayed that not much was being done to raise his profile. So, in defence of Thomson's legacy and contribution to the unique built heritage, Gavin resolved that the only thing for it was to create The Alexander Thomson Society. The rest as they say is history.

I attended the inaugural meeting in St. Vincent Street Church and am proud to be one of the founder members of The Alexander Thomson Society. When something of a crisis befell the Society in September 2003, with four key figures having to stand down for a variety of personal reasons, I felt determined that the Society should continue. I had just been co-opted onto the Committee in June (with time to devote having recently lost my seat on Glasgow City Council) and was looking forward to getting involved again. I am now greatly honoured to serve as the Chair.

I know that Gavin Stamp will be a hard act to follow, but also know that he is delighted that the Society is going to continue. There are many cases to defend and the work of the Society continues to be as important as it ever was. I look forward to continuing where Gavin left off.

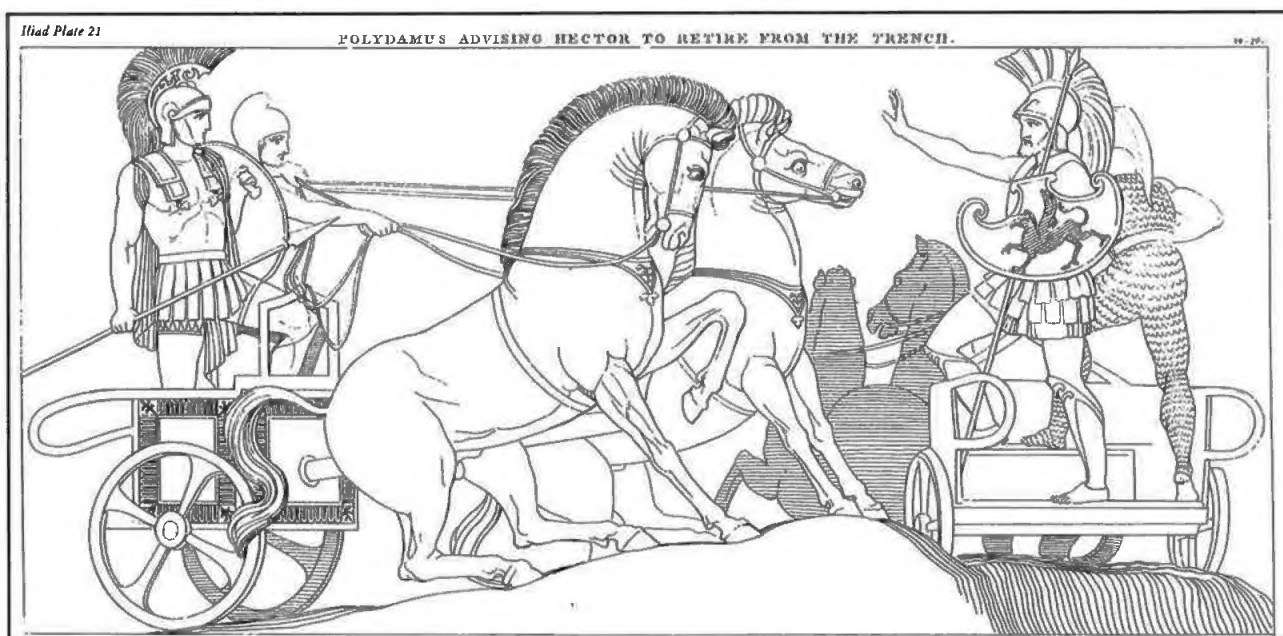
Kenneth Burns CHAIRMAN ALEXANDER THOMSON SOCIETY

## ROOMS À LA FLAXMAN IN EUROPE AND AMERICA

Readers of this newsletter no doubt are familiar with the decorative scheme of the dining room in Holmwood House, a villa in Glasgow that was designed by Alexander Thomson. The images of the frieze were copied from illustrations to Homer's *Iliad* that were composed by John Flaxman, the famous English Neoclassical sculptor. This article demonstrates that the decorative scheme used by Thomson in the dining room of Holmwood House is not an isolated occurrence, but belongs to an international phenomenon that occurs for over fifty years in the nineteenth century. Significant nineteenth-centu-

nine cases where these schemes occur and suggests that there is often a simple reason why these subjects were chosen by the architects, artists, and their patrons. Following an introduction to John Flaxman, the article discusses the nine schemes in roughly chronological order beginning in 1795 and going to approximately 1860.

The sculptor and illustrator John Flaxman (1755-1826) demonstrated promise as a sculptor at an early age. John Flaxman, Sr., a plaster-cast maker who had connections to the English industrialist Josiah Wedgwood (1730-1795), provided his son with basic instruction in



ry figures from Philadelphia, Pennsylvania, to St. Petersburg, Russia, decorated buildings by copying Flaxman's illustrations. This article builds on the research of previous writers. In 1964 Frank Sommer, the Head of Libraries at the Winterthur Museum in Delaware, credited Flaxman's outline illustrations as sources for the decoration of three American houses. Charles E. Brownell, Professor of Art History at Virginia Commonwealth University, introduced the present author to the topic by suggesting that she research and write about the dining room frieze at Holmwood during a summer study abroad program at the Glasgow School of Art in 2000. By expanding the subject to include houses in Europe and America, the current article presents

the materials and methods of creating sculpture. However, Flaxman's academic instruction took place at the newly formed Royal Academy School in London during the early 1770s. Although Flaxman received general instruction in drawing and copying casts, specialized training in sculpture at the Royal Academy School was not offered until Flaxman himself became the first Professor of Sculpture in 1810.

Like his father, Flaxman also worked for Josiah Wedgwood and sculpted one of Wedgwood's most successful jasperware plaques, *The Apotheosis of Homer*. In discussing decorative schemes after Flaxman, however, his outline illustrations are of primary concern, not his successful career as a sculptor. During Flaxman's

study in Italy in the early 1790s, he was commissioned to illustrate the *Iliad* and the *Odyssey*. The engravings were immediately successful following their publication. And through his outline illustrations, the Neoclassical sculptor significantly influenced the artists of Romanticism as diverse as the Spanish painter Francisco Goya (1746-1828) and the English artist William Blake (1757-1827). Flaxman's outline illustrations also influenced American artists. For example, the American sculptor Randolph Rogers (1825-1892), who completed the monument of George Washington in Richmond, Virginia, owned a copy of Flaxman's outline illustrations.

As a sculptor, Flaxman intended his outline illustrations to serve as sketches for relief sculpture. By eliminating detail and shading, Flaxman's simple outline illustrations could be easily reproduced by copying or tracing in numerous media including drawing, painting, or relief sculpture. The following examples demonstrate that American and European artists and architects of the nineteenth century adapted Flaxman's illustrations to decorate homes.

The first example to consider is Ickworth in Suffolk, England. Built for Frederick Augustus Hervey, the 4th Earl of Bristol and Bishop of Derry, Ickworth was designed by an Italian and an Englishman, Mario Asprucci the Younger (1764-1804) and Francis Sandys. Construction on the oval rotunda at Ickworth began in 1795 and was incomplete at the time of the Earl-Bishop's death in 1803. Ickworth's decoration after Flaxman appears as two friezes on the exterior of the building's central rotunda. Between 1799 and 1803, two brothers, Casimiro and Donato Carabelli, modeled the lower and most of the upper terracotta relief. The Coade Manufactory completed the upper relief frieze following the Earl-Bishop's death.

The majority of the panels composing the upper and lower friezes are adapted from Flaxman's illustrations to Homer's *Iliad* and *Odyssey*. The upper frieze is primarily decorated with scenes from the *Odyssey*. However, a number of panels in the upper frieze are not easily identifiable when they are compared to the Flaxman outlines. Perhaps these panels were completed after the Earl-Bishop's death and used a source other than Flaxman. The lower frieze on the

south side of the rotunda depicts scenes from the *Iliad*. Since the exterior decoration was completed so soon after the publication of Flaxman's illustrations to Homer, Ickworth most likely represents the first instance of the adaptation of Flaxman's illustrations from engravings to architectural decoration.

The Earl-Bishop possibly chose to decorate the exterior of Ickworth with panels copied after Flaxman's outline illustrations because he was one of the artist's patrons. The Earl-Bishop traveled extensively in Europe and collected works of art. During one of his trips to Italy the Earl-Bishop commissioned a piece of sculpture from Flaxman, *The Fury of Athamas*, which was completed in the early 1790s. Although delighted with Flaxman's sculpture, the Earl-Bishop did not live to see the work installed in the rotunda at Ickworth, where it stands today. As a patron of Flaxman, the Earl-Bishop decorated the interior and exterior of his home with Flaxman's work.<sup>1</sup>

Leaving England, the next two homes are from early nineteenth-century America. In Philadelphia, Pennsylvania, William Waln commissioned the British-trained professional architect B. Henry Latrobe (1764-1820) to design his home. In March 1805, Latrobe submitted designs and ideas to Waln. Construction on the home began in 1807 and was completed in 1808. Latrobe suggested using Flaxman's illustrations in the form of a continuous frieze to decorate the Waln's drawing room and George Bridport (died 1819), the British-trained father of American interior decoration, subsequently painted the interior walls and furniture to reflect the popular classical tastes of circa 1800. Since most of the decorative schemes examined in this article are mid-nineteenth century and occur during the high Victorian period, Latrobe's suggestion of using Flaxman's outlines for interior decoration at the Waln house indicates that he was familiar with the avant-garde of his time. Unfortunately the Waln house no longer stands. An exhibition held at the Philadelphia Museum of Art in 1987 recreated the Flaxman images for the Waln house as individual panels similar to those found in Wickham House in Richmond, Virginia, rather than as the continuous frieze described by Latrobe. Since it is unclear to scholars whether or not the Waln house was completed, it is also

unknown if the Flaxman decoration was ever executed.

The second American house decorated with scenes from Flaxman's outline illustrations in the early nineteenth century is located in Richmond, Virginia. Wickham House was designed by architect Alexander Parris (1780-1852) and built for the prominent Richmond lawyer John Wickham between 1811 and 1813. In Wickham House's parlor, three panels (one over each door) copied from Flaxman's illustrations to the *Iliad* decorate the walls. In the mid-nineteenth century John P. Ballard purchased the

paintings as a variation on the decoration at the Waln house.

The three panels chosen by the Wickham family appear to be randomly selected from Flaxman's illustrations to the *Iliad*. Although images of war in the parlor at Wickham House seem inconsistent with the parlor's use as a gathering place for women, the choice of panels in the parlor can be explained by an interpretive suggestion offered by the Valentine Museum's staff in the late 1980s. John Wickham bred horses—including the first great American race horse "Boston"—and possibly selected three images



house from the Wickhams and repainted the parlor to reflect Victorian tastes. After buying the house in the 1880s, Mann S. Valentine II uncovered the Flaxman panels in the oval parlor. However, the parlor's decorative scheme was not fully restored until nearly the end of the twentieth century.

As can be seen from the restored panel *Polydamus Advising Hector to Retire from the Trenches*, the decoration at Wickham House consists of brown figures painted on a light brown ground. The decorator possibly used this technique in order to imitate the flat treatment of color on Greek vases. Some scholars also suspect that George Bridport painted the decorative scheme at Wickham House and executed the

from the Flaxman outlines that illustrated horses—*Polydamus Advising Hector to Retire from the Trenches*, *Juno and Minerva Going to Assist the Greeks*, and *Hector's Body Dragged at the Car of Achilles*.

Traveling back across the Atlantic, we find decoration after Flaxman in two Romanov palaces in St. Petersburg, Russia. In the mid-nineteenth century, John H. B. Latrobe (1803-1891), son of the architect B. Henry Latrobe, traveled to St. Petersburg to serve as counsel for an English family's railroad interests in Russia. The American Minister to Russia, Thomas A. Seymour, presented Latrobe to Czar Alexander II. After meeting the Czar, Latrobe was introduced to every member of the Imperial family



concluding with the Emperor's sister, Grand Duchess Maria (1819-1876). As Latrobe waited to meet the Grand Duchess, he described the reception room as "a noble room some five and twenty feet in height, with statuary in it, and the frieze of which had designs taken from the Flaxman, among which I noticed the fight for the body of Patroclus, and the parting of Nestor [Hector] and Andromache."

Since Latrobe was in Russia during the winter, the Winter Palace complex in St. Petersburg became the obvious royal residence to search for decorative schemes based on Flaxman's outlines. Built between 1842 and 1851, the New Hermitage was designed for Czar Nikolai I by the eminent German architect Leo von Klenze (1784-1864). Close examination of photographs and watercolor illustrations of rooms at the New Hermitage revealed at least one room with a frieze based on Flaxman's illustrations to Homer. Based on a published photograph of the "Snyder's Room"—a room devoted to the seventeenth-century Flemish painter Frans Snyders—the decoration at the New Hermitage appears to consist of white figures painted on a red ground. The present author has not visited St. Petersburg and cannot determine if this is the only room at the New Hermitage decorated with a frieze after Flaxman. Therefore, she is not prepared to provide a reason for the decoration at this time.

In concluding the narrative of his meeting with the Grand Duchess, Latrobe specifically mentioned being significantly impressed by the reception he received at the Winter Palace. However, the decorative scheme based on Flaxman at the New Hermitage does not seem to match Latrobe's description of the frieze and is not a logical location for a reception room.

Further investigation revealed that Czar Nikolai I built his favorite daughter, Grand Duchess Maria, her own palace in St. Petersburg. After her marriage to Maximilian, Duke of Leuchtenberg, the Grand Duchess broke with tradition and insisted on remaining in St. Petersburg, rather than leaving Russia to join her husband's family. Designed by Russian architect Andrei Stakensneider (1802-1865), the Maryinsky Palace was constructed between 1838 and 1844. In the Gala Reception Room, nine

relief panels based on Flaxman's illustrations to Homer's *Iliad* and *Odyssey* line the room above the cornice and alternate with eight sculpted panels of armor. *The Fight for the Body of Patroclus* is visible in the top left corner of a published photograph of the Gala Reception Room.<sup>2</sup>

Since he mentioned *The Fight for the Body of Patroclus* in his description of the room where he waited to meet Grand Duchess Maria, this author believes that John H. B. Latrobe was in the Gala Reception Room at Maryinsky Palace. Although this palace was built for a woman, it is not unusual for a reception room or entrance hall to contain military trophies as an allusion to the family's military strength. In the case of Maryinsky Palace, the decorative scheme after Flaxman's illustrations to the *Iliad* and the *Odyssey* emphasizes the military valor of the Romanov dynasty.

The next interior decorated after Flaxman makes a dramatic contrast to the grand Russian palaces. Andrew Jackson Downing (1815-1852), the American landscape architect and influential authority concerning romantic tastes, published *The Architecture of Country Houses* in 1850. By 1866, Downing's important book was printed in nine editions. In his discussion on the decoration of interiors, Downing encourages country gentlemen to follow the principles described in his text. He also mentions charcoal drawings made by a female resident of a country house after the outlines of Flaxman. Reflecting etiquette of the Victorian era, the footnote does not reveal the woman's identity or the name of the country house containing the decoration. Although the house seems to be untraceable at this time, the significance of Downing's remarks is that decorative schemes after Flaxman's neoclassical outlines were still considered appropriate by the mid-nineteenth century. However, it is important to emphasize that Flaxman's outlines were for the highly educated and not typically used by the general population.

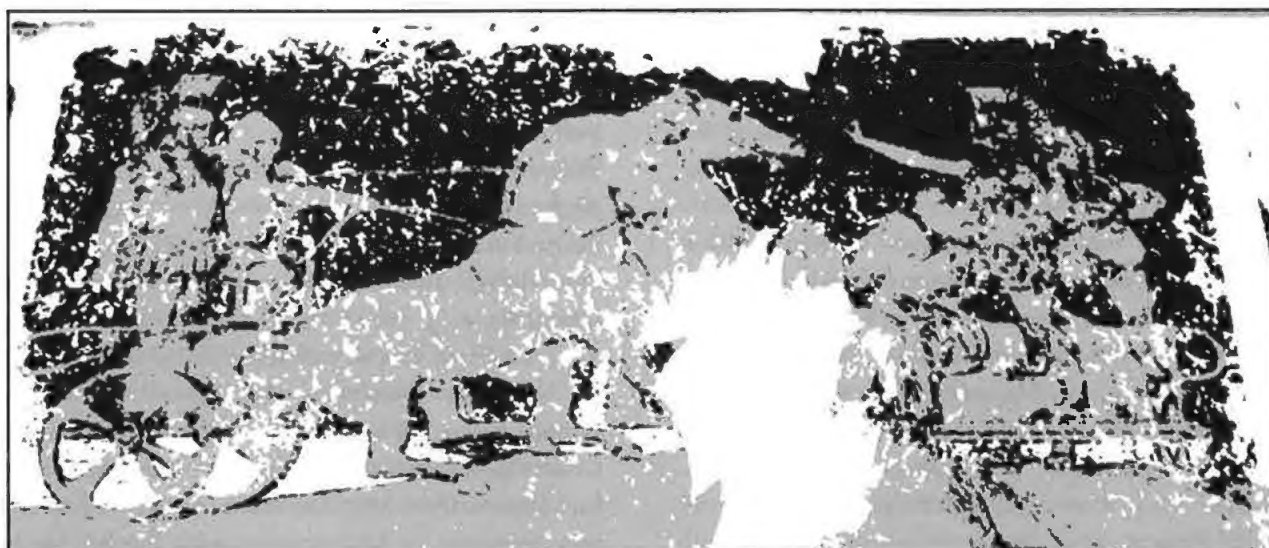
One exceptional interior decorated after Flaxman is located in Scotland. As readers of this newsletter already know, Holmwood House was designed by the Glasgow architect, Alexander 'Greek' Thomson (1817-1875), in 1858 for James Couper, co-owner of the Millholm paper mill. Couper and his brother Robert earned their for-

tune by supplying paper to the British government during the Crimean War (1854-56).

Of the thirty-nine illustrations Flaxman composed for Homer's *Iliad*, twenty-one images line three sides of the dining room at Holmwood. Currently under restoration by the National Trust for Scotland, portions of the original frieze are severely damaged. However, the recently cleaned images are clear enough to allow for easy identification of the subjects. Unlike the painted decoration of Wickham House, the Flaxman frieze in Holmwood is a combination of paint and paper. After the blue ground was painted, the subject was drawn on very thin brown paper and placed over the blue surface. The images in the frieze were separated by thicker pieces of paper shaped like candelabra. Cartoons for several of

room as possibly Couper's reference to where he made his money—the Crimean War.

Considering that Holmwood's architect was "Greek" Thomson, however, it is not unusual for the dining room to contain a decorative scheme after Flaxman that illustrates a Greek subject. In his first of four lectures on art and architecture given at the Glasgow School of Art and Haldane Academy in 1874, Thomson eloquently articulated his admiration for Flaxman by comparing him with J. M. W. Turner (1775-1851), the famous English painter. According to Thomson, "[Flaxman and Turner] each aimed at expressing the purest artistic thought with the least possible amount of material aid. What Turner did with color Flaxman accomplished by delineation...by his wonderful designs in outline



the Flaxman images at Holmwood House are housed in the Mitchell Library in Glasgow. Although the Holmwood drawings are unsigned, scholars are currently debating whether or not Thomson was the draughtsman of the cartoons.

In 1858 the elaborately decorated dining room at Holmwood must have been stunning. On one end of the room, the alcove's skylight illuminated the marble sideboard. In this room men ate and drank in the presence of the *Council of the Gods*, where the immortals are depicted preparing to drink as Hebe presents a goblet filled to the brim with wine. The subject matter has obvious fitness for the room. Following dinner, the men continued to drink while the women retired to the drawing room. The interpretive suggestion offered by the staff at Holmwood explains the presence of the Trojan War in the formal dining

he established for himself an honorable position in the world of Art." In his Haldane lecture, Thomson verbally expressed about Flaxman what he accomplished visually at Holmwood. This author agrees with Thomson scholar Gavin Stamp that Alexander Thomson's lectures demonstrate that he was one of the great minds of nineteenth century Scotland, as well as one of Glasgow's finest architects.

The next interior for us to consider is located in Spain. According to scholar Sarah Symmons, the ceiling of the Tocador de la Reina, the Queen's Dressing Room, in the Royal Palace at Aranjuez near Madrid is decorated with a painting of *Juno Bidding Apollo Veil His Rays*. The decoration was copied from Flaxman's illustrations to the *Iliad* by Vicente Cameron y Melia and coincided with an 1860-61 Spanish edition of

Flaxman's outline illustrations. Unfortunately Symmons neglected to footnote her source for this information and published photographs of the ceiling have been quite elusive. A view of the Queen's Dressing Room published in a 1975 guidebook seems to contradict Symmons. According to the guidebook, Cameron painted the Four Seasons in Pompeian style on the ceiling of the dressing room. If both the guidebook and Symmons are correct, perhaps the four seasons are in the corners of the room and *Juno Bidding Apollo to Veil His Rays* is in the center of the ceiling.

Although Cameron can be placed at Aranjuez in the mid-nineteenth century, this author cannot determine with any certainty what images he painted at the palace at this time. However, if *Juno Bidding Apollo to Veil His Rays* is indeed part of the decorative scheme of the Queen's Dressing Room, can one not propose an obvious reason for the Queen of the Gods to be turning out the lights in the room next to the Queen of Spain's bedroom?

The final decorative scheme after Flaxman's outline illustrations discussed in this article contrasts dramatically to a royal palace. Purchased by the Alcott family in 1857, Orchard House in Concord, Massachusetts, was the home of the American Transcendentalist Bronson Alcott (1799-1888), and his famous daughter Louisa May Alcott (1832-1888), the author of *Little Women*. One of Louisa's sisters, [Abigail] May Alcott Nieriker (1840-1879), was an accomplished artist and decorated her bedroom at Orchard House with outline pencil and ink sketches of figures copied from Flaxman and other sources, such as the seventeenth century master Guido Reni's *Aurora* (1613-14) and Flaxman's Danish contemporary Thorvaldsen's *Day; Aurora with the Genius of Light* (1815). Copying images from Reni and Thorvaldsen was common during the Victorian period.

When May Alcott Nieriker died in 1879, six weeks after giving birth to a daughter, Louisa expressed her grief over the loss of her youngest sister in poetry. In "Our Madonna" Louisa described May as "A maiden full of lofty dreams/ Slender, fair, and tall/ As all the goddesses she traced/ Upon her chamber wall". The goddesses Louisa mentioned in "Our Madonna" are May

Alcott Nieriker's copies after John Flaxman, such as the *Descent of Minerva to Ithaca* from Flaxman's illustrations to the *Odyssey*. Within the personal space of her bedroom, the young May Alcott decorated her walls with images of goddesses. Although this author can only speculate where May learned of Flaxman, she did study art in America and Europe. Perhaps she also knew of Downing's description of the house with charcoal drawings made after Flaxman published in *The Architecture of Country Houses*. To offer a complete explanation of the decorative scheme in May Alcott Nieriker's bedroom at Orchard House, further research is needed into the artistic influences of this nineteenth-century woman.

To conclude, this article discussed the influence of the outline illustrations of Homer's *Iliad* and *Odyssey* by the English Neoclassical sculptor John Flaxman as decorative schemes for nine houses in Europe and America: Ickworth in Suffolk, England; the Waln house in Philadelphia, Pennsylvania; Wickham House in Richmond, Virginia; the New Hermitage in St. Petersburg, Russia; Maryinsky Palace in St. Petersburg, Russia; an unknown house mentioned by A. J. Downing in his publication, *The Architecture of Country Houses*; Holmwood House in Glasgow, Scotland; the Royal Palace at Aranjuez in Spain; and Orchard House in Concord, Massachusetts. Copying Flaxman's outline illustrations was an international phenomenon. It never became popular with the public at large. Rather, copying Flaxman was associated with exceptional and significant figures in the nineteenth century. It is no surprise that decorative schemes after Flaxman were popular with avant-garde Neoclassicists. However, it is surprising that many of the neoclassical decorative schemes after Flaxman occur in the mid-nineteenth century amid Victorian tastes. This article examined a diverse range of houses, from the splendor of the Romanov palaces to the modest home of the highly educated Alcotts. In some cases this article offered suggestions for the choice the architects, artists, and their patrons made in incorporating decorative schemes after Flaxman in their homes. Other cases are left for more research and perhaps another paper some other time.

Heather Dawn Beattie



Frank H. Sommer, III, "Report of the Head of Libraries, the Henry Francis du Pont Winterthur Museum." In *Friends of Winterthur, Annual Report* (1964), 13. The homes Sommer mentioned include B. Henry Latrobe's Waln house and the bedroom of May Alcott at Orchard House in Concord, Massachusetts. Sommer incorrectly refers to Alexander Parris's Wickham House in Richmond as Robert Mill's Valentine House. Dr. Brownell has provided many valuable leads and guidance on this paper as it developed over the course of two semesters, particularly in discussions concerning possible reasons for the decorative schemes. This article is a revised version of a paper presented at "Classics and Classicism: New Findings from Virginia Commonwealth University," Ninth Annual Symposium in Architectural History, September 2001.

David Irwin, *John Flaxman 1755-1826: Sculptor Illustrator Designer* (New York: Rizzoli International Publications, Inc., 1979), 5.

Irwin, *John Flaxman*, 22-23.

[Julia] Sarah Symmons, *Flaxman and Europe: The Outline Illustrations and their Influence* (New York: Garland Publishing, Inc., 1984), 18, 22. David Bindman, "John Flaxman," in *The Dictionary of Art*, ed. Jane Turner (London, 1996), 163. In addition to Homer's *Iliad* and *Odyssey*, Flaxman illustrated works by Dante and Aeschylus.

Charles E. Brownell, "Latrobe, Richmond, and the Interpretation of the Greek Vases." Revised TMs of a lecture for the Southern White House Seminar "New Visions of Neoclassical Richmond," Museum of the Confederacy, Richmond, Virginia, October 1984. Randolph Rogers's edition of Flaxman is in the care of the Valentine Museum/Richmond History Center and was brought to Dr. Brownell's attention by a former director of the Valentine, Jack Zehmer, in the early 1980s.

Symmons, *Flaxman and Europe*, 56-57.

Nino Strachey, *Ichworth* (London: Centurion Press Ltd for National Trust Enterprises Ltd, 1998), 4, 6, 51-53.

Irwin, *John Flaxman*, 172.

<sup>1</sup> Irwin, *John Flaxman*, 54-58. Strachey, *Ichworth*, 4, 51-53.

Jeffrey A. Cohen and Charles E. Brownell, *The Architectural Drawings of Benjamin Henry Latrobe* (New Haven: Yale University Press published for the Maryland Historical Society and the American Philosophical Society, 1994), 2: 184-185. See also Beatrice B. Garvan, *Federal Philadelphia, 1785-1825: the Athens of the Western World* (Philadelphia: Philadelphia Museum of Art, distributed by the University, 1987), 90-93.

Jane Webb Smith, "The Wickham House in Richmond: Neoclassical Splendor Restored." *The Magazine Antiques* 155 (February 1999): 302-09.

Charles E. Brownell, "Latrobe, Richmond, and the Interpretation of the Greek Vases." Revised TMs of a lecture for the Southern White House Seminar "New Visions of

Neoclassical Richmond," Museum of the Confederacy, Richmond, Virginia, October 1984.

Valentine Museum staff suggested this interpretation to Dr. Brownell in the late 1980s. The Virginia Historical Society has an engraving of "Boston".

John E. Semmes, *John H. B. Latrobe and His Times, 1803-1891* (Baltimore: Norman, Remington Company, 1917), 473-516. For Latrobe's account of his meeting with Grand Duchess Maria see pages 507-513.

Sergei Varshavsky and Boris Rest, *The Ordeal of the Hermitage: The Siege of Leningrad 1941-1944*, trans. Arthur Shkarovsky-Raffe (New York: Harry N. Abrams, Inc., 1985), 26, 28, 264-265. Boris Piotrovsky, *The Hermitage Its History and Collections*, trans. Ludmila N. Keshena (New York: Johnson Reprint Corporation, 1982), 186.

Varshavsky and Rest, *The Ordeal of the Hermitage*, 28.

Semmes, *John H. B. Latrobe and His Times, 1803-1891*, 516.

<sup>2</sup> Zoia Belyakova, *The Romanov Legacy: The Palaces of St. Petersburg* (New York: Viking Studio Books, 1994), 118-138.

Semmes, *John H. B. Latrobe and His Times, 1803-1891*, 513. Zoia Belyakova, *The Romanov Legacy*, 118-138.

A. J. Downing, *The Architecture of Country Houses* (New York: D. Appleton and Company, 1851), 405.

Duncan Donald, Christopher Hartley, Myra Lawson, Philip Schreiber, and Gavin Stamp, *Holmwood House* (Edinburgh: The National Trust for Scotland, 1998), 2-3, 13.

Duncan Donald, et al, *Holmwood House*, 8-9.

Duncan Donald, et al., *Holmwood House*, 9.

The author thanks the staff of Holmwood House for sharing what information they could and allowing her to take photographs of the decoration in the dining room.

Alexander, Thomson, *The Light of Truth and Beauty: The Lectures of Alexander "Greek" Thomson Architect 1817-1875*, edited with an introduction by Gavin Stamp (Glasgow: Alexander Thomson Society, 1999), 113-114.

Introduction to Alexander Thomson, *The Light of Truth and Beauty: The Lectures of Alexander "Greek" Thomson Architect 1817-1875* (Glasgow: Alexander Thomson Society, 1999), 1, 20.

Symmons, *Flaxman and Europe*, 233.

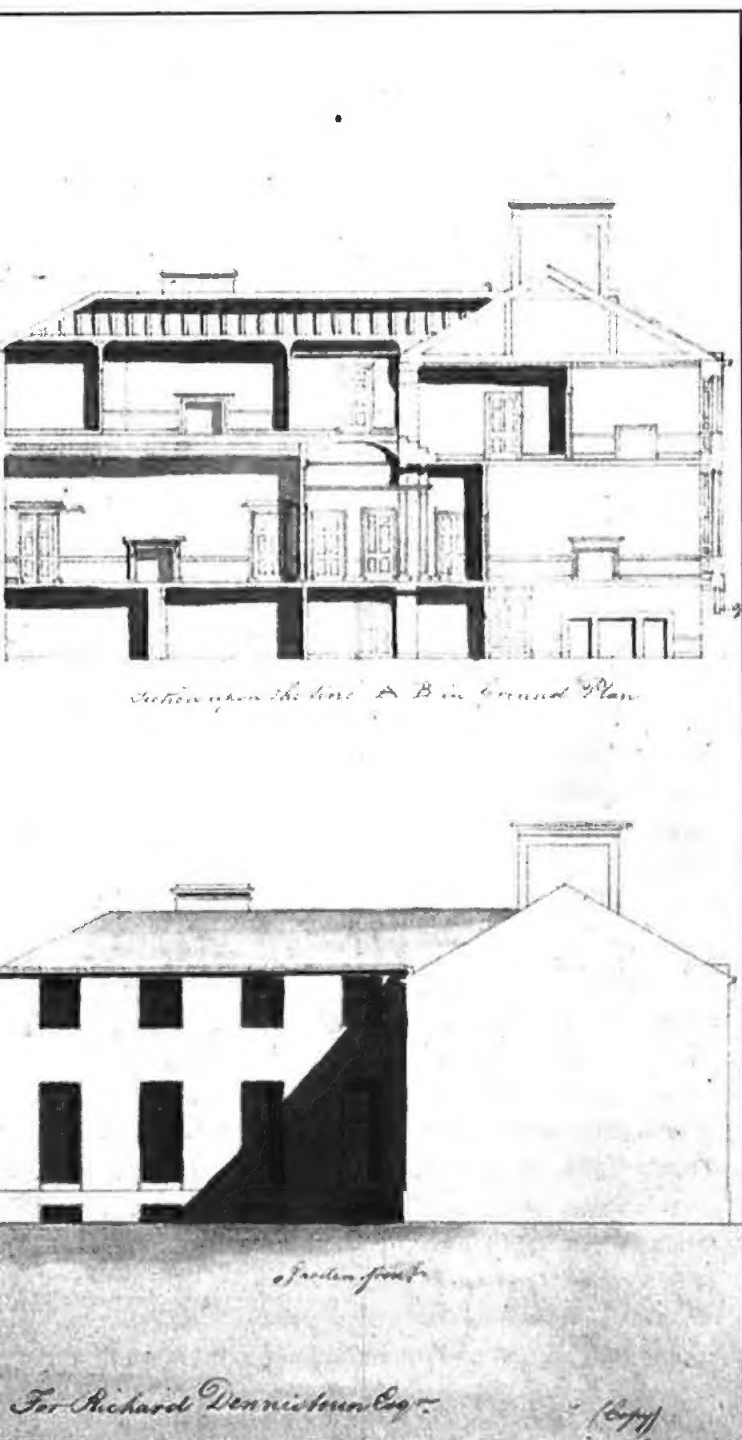
Angel Oliveras Guart, *Guide to Aranjuez: history, palace museums, and gardens* (Madrid: Patrimonio Nacional, 1975), 78-79.

Julie Dapper, *The Alcotts and Orchard House* (The Louisa May Alcott Memorial Association with the Orchard House Museum in Concord, Massachusetts, 1993), 12.

Louisa May Alcott, *Louisa May Alcott: An Intimate Anthology* (New York: Doubleday, 1997), xxxvii, 153.

The author also thanks the staff photographer of Orchard House and the Louisa May Alcott Memorial Association for sending her excellent detail images of the decoration in May Alcott's bedroom.

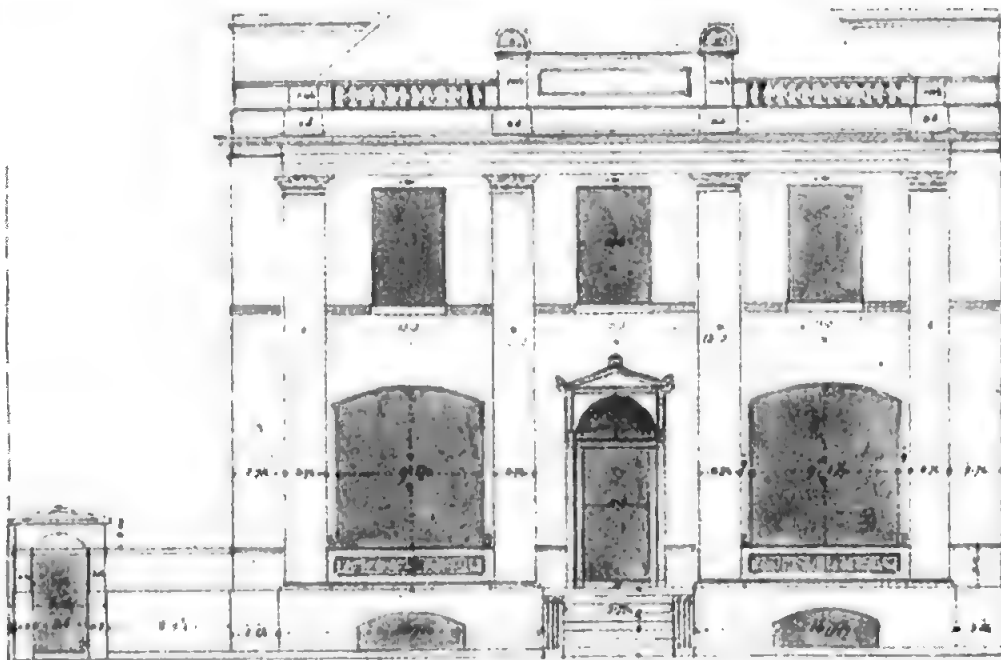
## THOMSON AND SOANE



Architectural historians, to justify their existence, like to trace influences and to make connections between architects. This is not wholly unreasonable as very, very few designs ever are wholly original: "great artists don't borrow; they steal...". There is also that widespread but naïve assumption that if people were living at the same time then they must have met: hence those ludicrous historical films in which famous writers and poets have unlikely walk-on parts. In Glasgow, for instance, it is often asked whether Mackintosh ever met Thomson. Highly unlikely, of course – not that he would have learned much if he had, as the young Charles R. McIntosh in Dennistoun had still not celebrated his 7th birthday when Thomson died in Strathbungo in 1875. Nor is any influence of the latter on the former evident, except when Toshie was calculatedly competing for the Alexander Thomson Travelling Studentship.

Similarly, it is sometimes wondered whether Thomson was influenced by the work of Sir John Soane. It is a reasonable question as both architects are conspicuous for their ability to abstract forms and to handle the Classical language with notable originality. Thomson, I suspect, would not have cared for that deflation of mass in Soane's architecture, that concentration on wall planes rather than on visible structural systems, but he did share with Soane a taste for incised decorative detail. However, although Thomson was 20 when the octogenarian Soane died in 1837, it is highly unlikely that the grand old man of English architecture and the obscure young Glaswegian ever encountered each other. In vain, alas, has Lesley Kerr perused the visitors' books at Sir John Soane's Museum looking for Thomson's signature written on one of his





*The Entrance Front*

*Robert Dennistoun Esq.*

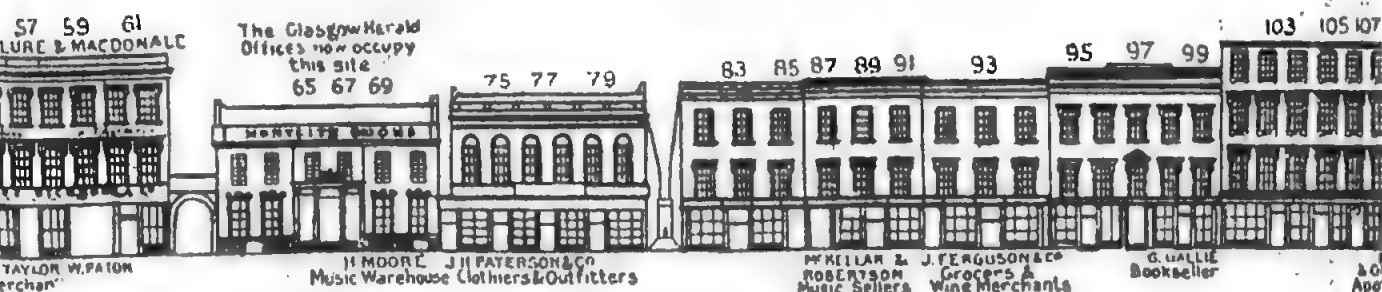
*Sign. Dec 14. 79*

rare trips to London, while Soane only visited Scotland once - in 1780, right at the beginning of his career, when he passed through Glasgow en route to an abortive commission in Berwickshire.

There is, however, a possible connection between the two architects and that is Soane's only executed Scottish building. This once stood in Glasgow: a house designed for Robert Dennistoun, a wealthy sugar merchant, and built in Buchanan Street in 1799. Demolished long ago, this is now one of Soane's most tantalising and obscure works, almost completely forgotten today. If Dennistoun was hoping to cut a dash among his fellow merchants by employing a smart London architect, he certainly failed, for while copies of Soane's drawings for it survive in Lincoln's Inn Fields, the house seems to have

made little impact on Glasgow. It was recorded neither in contemporary views and prints nor mentioned in any guide book - unlike Alexander 'Picture' Gordon's contemporary house nearby in Buchanan Street which was later replaced by the Royal Bank. Thomson, however, could well have known and noticed the Soane building before it disappeared.

Robert Dennistoun's house was the first to be built on the west side of the new Buchanan Street, begun in 1763, which, until 1804, extended north from Argyll Street only as far as the present Gordon Street. It was then an exclusive residential enclave and strict covenants governed the development of the individual plots (shops were not allowed). Soane's first drawings for Dennistoun were made in 1798



and the drawings for the "finishings" as well as a model for the roof construction were sent north in 1800 (who was responsible for executing Soane's design is not recorded). This house was quite different from a contemporary London house, being free-standing (fifty-foot square in plan) on a long garden plot extending back almost to Mitchell Street, with a semi-sunk basement rising from an area, reception rooms on the ground floor and bedrooms in the first floor and attic. The street elevation was distinguished by very large segment-headed windows on the ground floor as well as by typical Soanian detail, and was articulated by a giant order of pilasters (which made it look very different from the usual Glasgow merchants' houses). On the south side was an arched entrance leading to a passage shared with Dennistoun's neighbour (these arches between houses were a feature of Buchanan Street and survive only in those leading now from Exchange Place).

Robert Dennistoun's house stood for less than forty years. With Glasgow's relentless expansion, there was no resisting the pressure to change Buchanan Street from a residential area into a fashionable commercial district. Dennistoun died in 1815; his widow lived on for a few years until the house was taken by Malcolm McFarlane and converted into the Buchanan Street Hotel, which also served as the home of the Jumble Club. Until now, the precise location of this building has been uncertain. Some 19th century authorities state that Dennistoun's house was on the second plot south of Mitchell Lane which was later acquired and occupied by the Glasgow Herald. In fact, sasine documents, the size of the plots and Peter Fleming's 1807 Map of the City of Glasgow and Suburbs all confirm that it actually stood on the third plot south of Mitchell Lane. This was sold by Dennistoun's heirs, in 1838 to Robert Whyte, who demolished Soane's building and built over the whole site with the palazzo taken by McLure & MacDonald, whose (slightly mutilated) façade still stands at 55-61 Buchanan Street. The architect of this building is not known, but it is depicted in the fascinating "panorama" of the Buchanan Street front elevations drawn in 1842 and which survives in the Mitchell Library.

The question remains whether this long-lost Soane building, which contemporary Glasgow seems to have considered too eccentric to admire, had any influence on Scottish architects. It certainly did on David Hamilton, whose Moore Park at Govan of c.1805 (demolished) had a similar façade with big segment-headed windows on the ground floor. But what of Thomson? Our hero was 21 when the Buchanan Street Hotel disappeared and had just begun working for John Baird. Surely this unusual building by a famous London architect would have been pointed out to him, if not by Baird then by Robert Foote, to whom he had recently been articled? As Foote was involved in developing sites in Buchanan Street almost opposite Dennistoun's house and had his own house around the corner in Gordon Street, this is surely highly likely. This cannot be documented, however, and Thomson never mentioned Soane or his buildings in any of his surviving writings. All that can be pointed out is that pattern of incised ornament on the masonry pilasters in the unexecuted 1851 warehouse design for Howard Street is very Soanian. Perhaps there we have the echo of the distinctive detail on one of the most tantalising of Glasgow's many lost architectural masterpieces.

[For a full illustrated history and description of Robert Dennistoun's house, together with an account of Soane's 1802 extension of a house in Miller Street for Dennistoun's brother – on a site later occupied by Mackintosh's Ingram Street tearooms – see 'Soane in Glasgow' by Gavin Stamp in the latest Georgian Group Journal, volume xiii, for 2003.]

Gavin Stamp

For The Alexander Thomson Society  
Newsletter  
January 2004

As members of the society know, there have been considerable, necessary changes in the composition of our committee. Bob and Irene Stewart have resigned as Hon. Treasurer and Membership Secretary respectively after working hard to put our administration in good order. Dominic d'Angelo, Hon. Secretary of the society from the beginning who was for long entirely responsible for the editing and production of this Newsletter, last year accepted a foreign posting from his employers, the Department for International Development. He is now in, of all places, Basra, where the problems of Glasgow are naturally far from his mind, and so he has also stepped down from the committee. And I have resigned as Chairman as last year I decided to take voluntary redundancy from the Glasgow School of Art. I am writing this in Cambridge, where I am living for a year on a Mellon Senior Fellowship trying to write a book on British architecture of the inter-war decades. I should like to thank all my former colleagues on the committee for all they did over the years.

It has been a privilege to serve as chairman of the Alexander Thomson Society since our foundation in the St Vincent Street Church in 1991, as well as a great pleasure for me, as an historian, to have been able to research into Thomson's life and work. Looking back, I think it clear that we helped change the climate of opinion towards Thomson in Glasgow. It was not that he was forgotten, but that his work was neglected as was not regarded - as it was and is elsewhere - as one of the most original and remarkable artistic productions of this great, contradictory and exasperating city. We insisted that Thomson was one of the two great architects of international stature produced by Glasgow and one of the finest architectural minds to come out of Scotland. Our success in this was demonstrated, I think, by the popular and critical triumph of the 'Unknown Genius' exhibition held at the Lighthouse during Glasgow's year as City of Architecture and Design in 1999. No longer can any Councillor with any vague pretensions to civilization or civic patriotism dare publicly to dismiss 'Greek' Thomson.

On the other hand, it is depressing to consider how much more still needs to be done. Our greatest achievement was without doubt our role in ensuring that Thomson's finest villa, Holmwood House, ended up in the safe hands of the National Trust for Scotland, to become one of Glasgow's - and the Trust's - great assets. It is cheering that Holmwood is now the society's official address and that its resourceful manager, our committee member Sally White, is building up a Thomson collection there. On the other hand, since 1991 we have lost the two fine Thomson warehouses at Glasgow Cross, while the building in West George Street which he enlarged and in which he had his office remains under severe threat, and although the future of Egyptian Halls - Thomson's finest and most extraordinary commercial building, and one of the great buildings of the 19th century - looks more optimistic than it did, restoration work has yet to commence. And the forlorn, shameful ruin of the Caledonia Road Church continues to rot.

Above all, perhaps, there remains the great worry of Thomson's only surviving intact Presbyterian temple, the St Vincent Street Church, for the long-hoped for restoration has not proceeded very far and, as its owner, the City Council, having failed to install a proper fire-protection system, this supremely important Scottish monument remains at risk. The World Monuments Fund is so concerned about the situation that it has put the church back on its Watch List of the World's 100 Most Threatened monuments - which suggests that the authorities in Glasgow still do not take their responsibilities to 'Greek' Thomson as seriously as they ought, and still do not understand that Thomson's buildings - like Mackintosh's - are one of the city's glories and assets.

Change is good for societies like ours which, otherwise, can atrophy or become complacent. It is a vanity to suppose that anyone is irreplaceable and I was painfully conscious in recent years that I was not able to devote as much time and energy to the work of the society as it needed and deserved. It therefore gives me great pleasure to know that the Alexander Thomson Society is in good hands and is carrying on, for much remains to be done to protect and preserve for future generations the extraordinary work by Glasgow's great and original Victorian architect whose memory we rightly revere. The Alexander Thomson Society is still very necessary; so, to the new committee: Good Luck.

Gavin Stamp February 2004





## **HOLMWOOD HOUSE**

It is now possible to view the magnificent Alexander Thomson cabinet originally designed for the architect's own home at 1 Moray Place in its new location in the dining room at Holmwood.

Currently on loan from Kelvingrove Art Gallery and Museum this is a rare opportunity to appreciate a major piece of Thomson furniture set in an original Thomson interior that is gradually being revealed and conserved.

Holmwood opens for the 2004 season on 1st April until 31st October and may be visited daily from 1200 - 1700 hours.

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## **BALFRON HERITAGE GROUP**

In 2003 the Balfcon Heritage Group celebrated Balfcon 700 with a series of events that included an exhibition of selected Alexander Thomson works and exhibits on loan from the Mackintosh School of Architecture and Holmwood.

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## **CASE STUDIES**

### **11 Great Western Terrace Glasgow**

In September 2003 a planning appeal was lodged with the Scottish Executive Inquiry Reporters Unit to determine the proposed use of flat 2 at 11 Great Western Terrace as multiple occupancy for five people, having been refused planning permission by Glasgow City Council.

The Reporter has now determined that the planning appeal has also been refused. However the occupants continue to reside in five bedsits.

### **Egyptian Halls and St Vincent Street Church**

It is hoped to provide an in-depth article about the fate of the Egyptian Hall and St Vincent Street Church in the next newsletter when we anticipate, with some degree of optimism, movement in both these cases.

## ALEXANDER THOMSON GRAVE MONUMENT

Work of the design for a monument to go on the unmarked grave of Alexander Thomson and his family continues slowly. All the sections of black granite are at Fyfe Glenrock in Aberdeenshire and have been cut shaped and polished.

The scope of the decoration, inscription and methodology involved has yet to be finalised.

Further ground investigation works by the project structural engineer may be necessary as the total weight of the proposed structure is 9 tons.

The Glasgow Institute of Architects has confirmed that there remains a shortfall in funding of between £3000 and £5000. Until this shortfall has been realised it will not be possible to project an installation date.

FOR MORE DETAILS ABOUT THE MONUMENT - ISSUES 25 & 29



EDWARD TAYLOR AND GEORGE ANDREW'S DESIGN

## MONUMENT AT GLENMAVIS AIRDRIE

James Thomson architect d 1896

In Lanarkshire there are various monuments in the Thomson manner but the most interesting is that at Glenmavis churchyard where the family grave replicates the incised detail of Alexander Thomson as shown in the photograph. I remember Frank Worsdall saying that this Thomson family of architects moved to Arran and perhaps the Worsdall information held at Glasgow City Archives may reveal additional information on this family which was unrelated to Alexander Thomson.



Thomson family monument detail

## CAST IRON MONUMENTS

The production of cast iron monuments occurred at various foundries in Scotland and perhaps the most spectacular pattern was produced in Glasgow by the Sun Foundry, George Smith and Co. One example survives in part at Glasgow Necropolis in the Mackenzie monument and the illustrated smaller version at Glenmavis of the Motherwell family is presumably of 1865. Assistance in locating any other examples of cast iron monuments with founders marks would be welcome as it is desirable that the few remaining castings are protected by listing.



## THE ALEXANDER THOMSON SOCIETY WINTER LECTURES

As has become customary there were four lectures delivered on consecutive Wednesday evenings in the Mackintosh School of Architecture. Those who successfully negotiated both the weather and the buildings tortuous circulation system were treated to a set of exceedingly interesting and varied talks by four equally different characters - film maker Murray Grigor, Professor Andy MacMillan, Architect David Page and to start the series off, myself.

### LECTURE Wednesday 4 February

My talk, called 'Back to the Future' discussed the work of Alexander Thomson alongside that of Charles Rennie Mackintosh in an attempt to find common, creative ground between the two architects. The title was intended to suggest how both men observed, understood and transformed historical sources into contemporary architectural practice. In both cases their exceptional abilities allowed them to create increasingly abstract compositions which clearly anticipated later twentieth century developments in architecture.

### LECTURE Wednesday 18 February 2004

This latter theme was further explored by Andy MacMillan who, with his characteristically assured eye, presented the audience with a provocative and persuasive sequence of images in order to demonstrate how Thomson and Mackintosh were modern architects, ahead of their time and prefiguring the Prairie architecture of Frank Lloyd Wright and the white cubism of Le Corbusier.

### LECTURE Wednesday 11 February 2004

Murray Grigor gave an intriguing commentary on the making of his films about Thomson's buildings and the threats to their future existence. His presentation concluded with a film about the Scottish Parliament building designed by the late Enric Miralles which featured interviews with the architect and others but most importantly showed the power of film to evoke and reveal architectural ideas.

### LECTURE Wednesday 25 February 2004

Finally David Page provided an in depth analysis of the Egyptian Halls presenting a reading of the facade almost literally as an unfolding story. David's thesis was derived from an astonishingly rigorous scrutiny and convincing interpretation of the documented lectures with Thomson delivered towards the end of his life.

I think all who attended the series appreciated their value in understanding Thomson and his architecture. They also reveal the depth of his work through its innate ability to withstand repeated examination from different points of view.

Next year there will be more lectures and if there are suggestions for speakers and topics then they would be welcome.

## THE ALEXANDER THOMSON SOCIETY

**Minutes of the Special General Meeting of the Society,  
held on 11 September 2003 6.30pm at Holmwood House, Cathcart, Glasgow**

**1 Apologies**

Written apologies from the following members had been received by the Chairman:

John Gerard, Andoré Gomme, Bob Douglas, Ruth Forrest, Dominic d'Angelo, Joyce Campbell, Ronald McLean, Peter Dallas Ross, James Sheffield, Milbrough Lobanov-Rostovsky, Anne McNicol, Ailsa Porter, Margaret Maxwell.

**2 Hon. Chairman's Remarks**

The Chairman reflected on 12 years of the Society and its achievement in promoting the work of Alexander Thomson over that period. He commented on current cases and brought to the attention of the members that the future of the Egyptian Halls is again at risk.

He then turned to the content of his letter, circulated to members in July, regarding the resignation of the Hon. Secretary, Hon. Treasurer, Hon. Membership Secretary and the Hon. Chairman. The Committee, being unable to fill these key positions from their own resources, but recognising the need for the Society to continue to be managed in a proper manner, have called this Special General Meeting for the purpose of filling these posts. In the event of insufficient nominations being received to allow the proper management of the Society, the Members must consider the motion put for-

ward by the Committee, circulated to the Members in August, as follows:

"That the Committee of the Alexander Thomson Society be authorised to enter into discussions with any appropriate organisation or organisations with a view to securing the achievement of the aims of the Society as set out in the Society's Constitution."

"That the Committee consider all appropriate outcomes, including amalgamation with other organisations or dissolution of the Society, and prepare a motion for consideration at the Society's Annual General Meeting to be held on Thursday, 28<sup>th</sup> November 2003 at Holmwood House at 6.30pm."

**3 Elections.**

Resignations had been received from the Hon. Chairman, the Hon. Secretary, the Hon. Treasurer and the Hon. Membership Secretary. Nominations were invited from those present:

Hon. Chairman - no nominations were received

Hon. Secretary - no nominations were received

Hon. Treasurer - Joanne Smith was proposed by Chairman and seconded by Anne Walker

Hon. Membership Secretary - Matt Ewart was proposed by Chairman and seconded by Peter MacNeil

Committee Members - Kenneth Burns- proposed by Chairman and seconded by Roger Guthrie

Ruth Johnston - proposed by Chairman and seconded by Irene Stewart

Anne Walker - proposed by Chairman and seconded by Joan Hollybrook

It was suggested that Juliette Kinchin of the GSA may be a potential committee member and should be approached.

The Chairman thanked those who offered to serve on the Committee. Their posts will be put to the next AGM for confirmation.

**4 Conclusions from the meeting**

After some discussion of the options posed and although the two most significant posts were not filled, those members present agreed not to adopt the motion stated in item 2.

It was generally felt that the new Committee should attempt to take the Society forward whilst seeking to fill the posts of Chairman and Secretary as soon as possible.

**5 Any other business**

There being no other business, the Chairman thanked the members for attending this Special General Meeting. A vote of thanks was offered from the members to the outgoing members of the Committee for their dedication to the Society over the years.

The meeting closed at 7.15pm.

## Draft minutes of the 13th Annual General Meeting of the Society, held on 27th November 2003 at Holmwood House, Cathcart, Glasgow

The draft minutes of the 2003 AGM are reproduced here to provide greater information to Society Members who are unable to attend the AGM. These minutes are subject to amendment and ratification at the 2004 AGM.

### 1 Attendance

The 13th AGM opened with approximately 40 members of the Society present.

### 2 Apologies

Apologies received were read out by the committee.

### 3 Minutes of the 12th AGM

The minutes were circulated and approved. Proposed: John Knight; Seconded: Colin McCluskey.

### 4 Minutes of the Special General Meeting

The minutes were circulated and approved. Proposed: Colin McCluskey; Seconded: Gillian Hornybrook.

### 5 Hon. Chairman's Remarks

Kenneth Burns took on the role of acting Chairman having been co-opted onto the Committee at the SGM and elected as acting Chairman at the committee meeting following. He gave some personal background for the benefit of members and suggested that

his recent experience as a Councillor could be advantageous when making the case for Thomson's buildings in the future. He praised the work of the previous committee but emphasised the work ahead for the new committee. He then read out a letter he had received from Gavin Stamp which touched on the ongoing concern over St. Vincent Street Church. He expressed the view that the Alexander Greek Thomson Trust should have a Thomson Society member on the Board.

### 6 Hon. Treasurer's Remarks

The Treasurer, Irene Stewart, reported the income and expenditure account for the previous 12 months. A copy of the Accounts was distributed and they were accepted by those present. Frances Manley offered a vote of thanks to Irene for her contribution to the Society over her years on the committee.

### 7 Elections

a) Hon. Chairman – Gavin Stamp stood down at the SGM. Kenneth Burns, acting Chairman, was formally proposed by Gavin Stamp in a letter read out to the meeting by Sally White. Seconded: Irene Stewart.

b) Hon. Secretary – Dominic d'Angelo stood down at the SGM. Sally White was proposed by Kenneth Burns.

Seconded: Bob Stewart.

c) Hon. Treasurer – Irene Stewart stood down at the SGM. Joanne Smith had been elected at the SGM and this was ratified by those present.

d) Hon. Membership Secretary – Bob Stewart stood down at the SGM. Matt Ewart was elected at the SGM and this was ratified by those present. As Matt is unwell, Bob will stand in for him meantime.

e) Hon. Minute Secretary – Lesley Kerr stood down at this meeting at the end of her final term of office. Pam Painter was proposed by Kenneth Burns. Seconded: Roger Guthrie.

f) Committee Members – Anne Walker and Ruth Johnston had been elected onto the committee at the SGM and this was ratified at this meeting. Jim Thomson of Balfour Heritage Trust was proposed by Kenneth Burns. Seconded: Irene Stewart.

g) External Accounts Examiner – Frances Manley offered herself for re-election for a final term of office. Proposed: Irene Stewart. Seconded: Joanne Smith.

### 8 Vote of Thanks

The Chairman gave a vote of thanks to those committee



members who were standing down from the committee after many years of commitment to the Society.

#### 9 Cases

Roger Guthrie, who attends the Community Liaison Committee, explained how they operate. He expanded on the casework of the committee in respect of the restoration of St.Vincent Street Church, the uncertain future of Caledonia Road Church, proposals for the Egyptian Halls and external works at Great Western Terrace. Roger stated that the Society must continue to seek to protect Thomson's buildings by promoting the adoption of stalwart conservation principles.

#### 10 Activities

Mark Baines reported that there had been four talks and three organised tours in the past year, all of which had been well attended. Members were invited to put forward suggestions for tours, walks or other events for the coming year.

#### 11 Amendment to the Constitution

The Committee proposes that Paragraph 4.1 of the Constitution be amended to include Membership Secretary and Vice-Chairman amongst the office bearers of the Committee. Bob Stewart has been acting membership

secretary for sometime and it was felt that the office of Vice-Chair would provide necessary back-up. This amendment was accepted by the members present.

#### 12 Any Other Business

Nominations were invited for the office of Vice-Chairman.

Mark Baines was proposed by

Kenneth Burns and seconded by Irene Stewart. Mark accepted and agreed to fill the office for a period of one year.

A general discussion followed after which the Chairman thanked everyone who attended.

The meeting closed at 8.35pm.

### THE ALEXANDER THOMSON SOCIETY

#### INCOME AND EXPENDITURE ACCOUNT

1-11-02 to 31-10-03

INCOME	2003	2002
	£	£
Subscriptions	3630.00	3941.28
Books, Videos etc	139.37	136.11
Book Royalties	57.60	73.95
Donations	100.00	101.00
Transferred Donations		125.00
Bank Interest	19.72	28.69
Lectures	59.00	3.19
Gift Aid	475.16	543.73
<b>TOTAL</b>	<b>4481.45</b>	<b>4952.95</b>
<b>EXPENDITURE</b>		
	£	£
Subscriptions	176.25	171.55
Administration	3587.23	1709.66
Transferred Donations		125.00
Miscellaneous	231.00	90.00
<b>TOTAL</b>	<b>3994.48</b>	<b>2096.21</b>
Surplus	486.97	2856.74
<b>ASSETS</b>		
Premier Account	2027.49	8.59
Current Account	2852.11	4365.14
<b>TOTAL</b>	<b>4879.60</b>	<b>4373.73</b>

Irene Stewart (Treasurer)

Examined by Frances Manley on 6 November 2003

**THE  
ALEXANDER THOMSON  
SOCIETY**

**Founded in 1991 to promote the life and  
works of Alexander 'Greek' Thomson  
(1817-1875)**

**Patrons of the Society:**  
**The Earl of Glasgow**  
**Professor Andor Gomme**  
**Professor Andrew McMillan**

**Chairman: Kenneth Burns**

**Vice Chairman: Mark Baines**

**Hon Secretary: Sally White**

**Hon Treasurer: Joanne Smith**

**Membership Secretary: Matt Ewart**  
**NB Bob Stewart has kindly offered to remain**  
**in post due to illness of Matt Ewart**

**Minutes Secretary: Pam Painter**

**Members of the committee:**  
**Roger Guthrie, Lesley Kerr, Richard Myall,**  
**Colin McCluskey, Ruth Johnston, Ann Walker,**  
**Jim Thomson, Mary Miers, Sandy Stoddart,**  
**Alan McCartney.**  
**External Examiner of the Society's Accounts:**  
**Frances Manley**

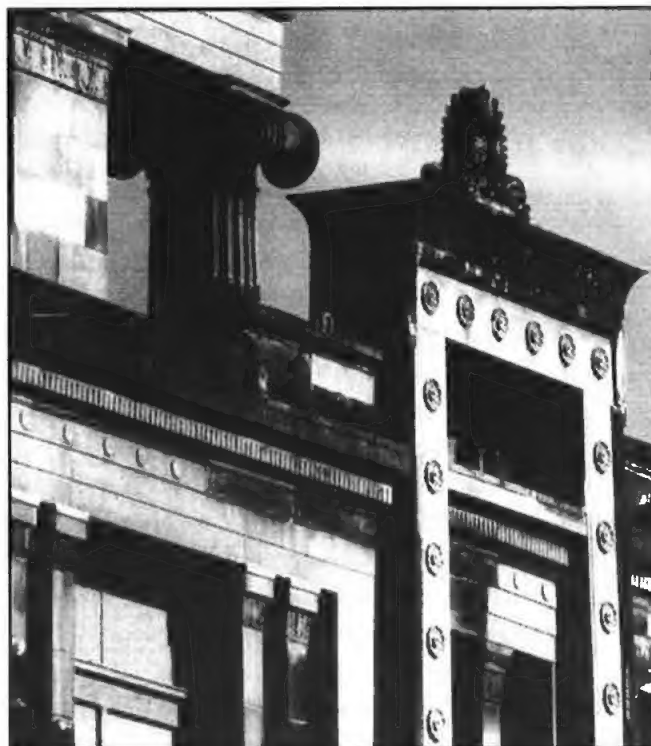
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**website: [www.greekthomson.com](http://www.greekthomson.com)**

**PLEASE NOTE**

**Back Issues of the Newsletter are available  
from Holmwood at the address above.**



**M E M B E R S   O F F E R S**

**VIDEO**

**Murray Grigor's video 'NINEVEH ON THE CLYDE,  
THE ARCHITECTURE OF ALEXANDER 'GREEK'  
THOMSON'**

The 55 minute video includes additional footage not seen in its original television showing. The video is available in VHS (also NTSC format for US viewers).

The Video is available to Society members at a special price of £12.00, inclusive of P&P.

**BOOK**

In 'THE LIGHT OF TRUTH AND BEAUTY', Alexander Thomson's public lectures are brought together in a single volume. They reveal him as a powerful and eloquent speaker, and confirm that not only was he one of the most original architects of his time, but also that he was one of the greatest minds in Scottish architecture.

Published at £9.95 paperback and £16.95 hardback, as a member of The Alexander Thomson Society you can save almost 50% on the retail cost of the book.

Paperback: £6.00 (inclusive of P&P)

Hardback: £11.00 (inclusive of P&P)